

The media say...

Masters on the simulation of the simulation, experts on craftworking the newest technology, on recreating the charm of a stop-motion film produced live with just the right audio-visual software, on pampering the willingness of the spectators to the magic by immersing them in a hallucinogenic odyssey -fifteen years after 2001- or directly inviting them to fly. All that at the service of a surprisingly serene discourse and a well-armed denunciation expressed both with the audio and words -which at the same time question the value of the representation itself- and the video camera that walks the audience through a magnified time-line of the eternal pursuit of a favourable environment to live. An impeccable story of humankind told in the three dimensions of a scale model.

Juan Carlos Olivares, El País (Spain)

http://ccaa.elpais.com/ccaa/2016/07/10/catalunya/1468183554_266115.html

The creativity of Agrupación Señor Serrano reminds us how often we see images without looking at them carefully, without making the effort of reading what they are trying to tell us. Señor Serrano does so through an admirable show. Other creators and other shows keep on presenting staging projects dominated by the politically correct discourse, staging projects that let the so-called 'conscious' spectator to go back home convinced of having fulfilled his civic duty. He listened again to what he was supposed to listen to. But in the end, what is the real scope of these kind of projects? And what is the real effect of seeing images, day after day, to which we gradually become emotionally immune? This is when the people from Agrupación Señor Serrano show up. And propose us to look carefully at images. They create connections between the fear provoked by Hitchcock's invading birds and the fear provoked by those human birds on the top of a fence. And they remind us that the world history has always been, is and will be a history of constant migrations; birds migrate seeking for some heat, people migrate looking for some security, some food, some future. And to tell us about this constant movement, Señor Serrano doesn't need to use any sermons or lessons. Capable of provoking storms in a glass of water and building fascinating visual and human landscapes with minimal resources used with a maximum of talent, Agrupación Señor Serrano flies very high together with this 'Birdie', free from rhetorical discourses and full of imagination.

Ramon Oliver, Recomana.cat (Spain)

<http://www.recomana.cat/CRITICA/2931/52/Birdie/Ramon%20Oliver>

Señor Serrano definitely has a personal critical eye about what happens in the world. They seek correspondences that seem impossible and find compelling reasons to build an eminently aesthetic performance. Without raising their voice or untying their neckties, they make it clear what's their opinion on sterile political behaviour. With this piece, they exceed again the expectations and nail a tour of *eagle* (two strokes under par). Their flight is natural and overwhelming: they fly over the truth and drop questions as bombs, targeting the consciousness of each spectator without being doctrinaire.

Jordi Bordes, El Punt Avui (Spain)

<http://www.elpuntavui.cat/ma/article/5-cultura/19-cultura/987139-grec-i-trons.html>

Denunciation, poetry, wit and originality are the weapons of the collective founded by Alex Serrano to conquer the audience. Puppeteers of the digital age, they manipulate on real-time video, scale models, projections, sounds... and some new resources such as some fascinating light beams. It is a complex staging gear that they dominate to perfection.

Imma Fernández, El Periódico de Cataluña (Spain)

<http://www.elperiodico.com/es/noticias/ocio-y-cultura/agrupacion-senor-serrano-grec-birdie-5257310>

The surprising Catalan company is one of those creative phenomena that are changing the face of the contemporary theatre scene. With a brilliant invention, Birdie establishes a parallel between a famous film, Hitchcock's *The birds*, and the shot of a photographer where some immigrants are bypassing the fence of a golf course, in front of the indifference of the golf players: the migration of peoples and those of birds are moved by the same irrepressible impulse of life, the fear that arouse around them is due to equally obscure and irrational feelings. Rarely - believe me - I've seen the theme of migration addressed in a key so moving.

Renato Palazzi, Il sole 24 ore (Italy)

<http://www.ilsole24ore.com/art/cultura/2016-12-11/migranti-hitchcock-081514.shtml?uuid=ADvdrfBC>

